



# ENCOUNTERS

Design: Cindy Bouwers

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**Sunday**  
**November 3, 1985**  
**Convocation Hall**

**The Department of Music**  
**presents**

## **ENCOUNTERS**

*The Second of a Series of  
Four Concerts*

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### **Introduction:**

Dr. Christopher Lewis

### **Program:**

**Seven Songs from the  
Gedichte von Eduard  
Mörike (1888)**

Hugo Wolf  
(1860-1903)

Fussreise  
Auf ein altes Bild  
Schlafendes Jesukind  
Der Gärtner  
Nimmersatte Liebe  
Auf einer Wanderung  
Verborgenheit

*Harold Wiens (baritone)*  
*Robert Stangeland (piano)*

**Vox Balaenae  
(Voice of the Whale) (1971)**

George Crumb  
(b. 1929)

Vocalise (...for the beginning  
of time)  
Variations on Sea-Time  
- Sea Theme  
- Archeozoic (Var I)  
- Proterozoic (Var II)  
- Paleozoic (Var III)  
- Mesozoic (Var IV)  
- Cenozoic (Var V)  
Sea-Nocturne (...for the end of  
time)

PROGRAM NOTES

AND

TEXTS AND TRANSLATIONS

## PROGRAM NOTES

### SEVEN SONGS FROM *GEDICHTE VON EDUARD MÖRIKE* - HUGO WOLF (1860 - 1903)

Hugo Wolf had not distinguished himself as a music student, and his most notable contribution to the Viennese musical world had come as a music critic. But in four months--February to May 1888--Wolf took his place alongside Schubert, Schumann, and Brahms as one of Germany's great song writers. Thirty-nine Mörike Lieder appeared during these four months, composed in a creative frenzy that brings to mind Schubert in 1815 or Schumann in 1840. "My cheeks are glowing with excitement like molten iron; and this state of inspiration is more a delicious torment to me than unalloyed pleasure." His ill health and unstable mind meant that these creative periods were interrupted by long bouts of depression and inactivity.

Wolf admired Wagner and his principles, and his songs reflect the emphasis that Wagner placed on the equality between poetry and music. To be sure, both composers were willing to bend a text to their musical purposes, but Wolf did have a particularly fastidious approach to song writing. He concentrated on one poet at a time and was reluctant to set a poem another composer had set successfully. His use of the piano as an autonomous and sometimes dominant partner, his evocative harmonic language, and his efforts to embody the drama of the poetry in his music are only some of the reasons why his songs have taken an equal place beside the masterpieces of his illustrious predecessors.

(Wesley Berg)

## TEXTS AND TRANSLATIONS

From The Fischer-Dieskau Book of Lieder (1977). Chosen and introduced  
by Dietrich Fischer-Dieskau with English translations by George  
Bird and Richard Stokes

### Fussreise / Journey on Foot

Am frischgeschnittenen Wanderstab,  
Wenn ich in der Frühe  
So durch die Wälder ziehe,  
Hügel auf und ab:  
Dann, wie's Vöglein im Laube

Singet und sich rührt,  
Oder wie die goldne Traube  
Wonnegeister spürt  
In der ersten Morgensonne:  
So fühlt auch mein alter, lieber  
Adam Herbst- und Frühlingsfieber,  
Gottbeherzte,  
Nie verscherzte  
Erstlings-Paradieseswonne.

Also bist du nicht so schlimm, o alter  
Adam, wie die strengen Lehrer sagen;  
Liebst und lobst du immer doch,  
Singst und preisest immer noch,  
Wie an ewig neuen Schöpfungstagen,  
Deinen lieben Schöpfer und Erhalter.

Möcht es dieser geben,  
Und mein ganzes Leben  
Wär im leichten Wanderschweisse  
Eine solche Morgenreise!

When, with fresh-cut stick,  
at early morn,  
I walk in the woods,  
up hill and down:  
then, like the small bird in  
the trees,  
singing and stirring,  
or the golden grape  
sensing spirits of delight  
in the first morning sun,  
my dear old Adam feels  
autumn- and spring-fever too,  
God-hearted,  
never-foolishly wasted  
first-delight-of-paradise.

So you are not so bad, old  
Adam, as hard preceptors say:  
but keep on loving and lauding,  
singing and extolling,  
as if each were a new day of  
Creation,  
your dear Creator and Keeper.

Would he grant it be so,  
and my whole life  
were the gentle sweat  
of just such a morning  
journey!

### Auf ein altes Bild / Inspired by an Old Picture

In grüner Landschaft Sommerflor,

Bei kühlem Wasser, Schilf und Rohr,  
Schau, wie das Knäblein sündelos  
Frei spielt auf der Jungfrau Schoss  
Und dort in Walde wonnesam,  
Ach, grünet schon des Kreuzes Stamm!

In a green landscape's summer  
flowers,

by cool water, reeds and rushes,  
see how the innocent little boy  
plays freely on the Virgin's lap!  
And there, in the wood, blissfully  
green, the timber for the cross!

### Schlafendes Jesuskind / The Child Jesus, Sleeping

Sohn der Jungfrau, Himmelskind! am  
Boden

Auf dem Holz der Schmerzen

Das der fromme Meister, sinnvoll  
spielend,

Deinen leichten Träumen unterlegte;

Blume du, noch in der Knospe  
dämmernd

Eingehüllt, die Herrlichkeit des  
Vaters!

O wer sehen könnte, welche Bilder

Hinter dieser Stirne, diesen  
schwarzen

Wimpern sich in sanftem Wechsel  
malen!

Virgin's son, Child of Heaven,  
on the floor

on the wood of agony sleeping,  
that, suggestively, the pious  
master

has set beneath your easy dreams;  
thou flower, still gleaming in  
the bud,

the glory of the Father!

Oh, to see the picture being  
painted

behind that forehead, those dark

lashes, gently, one upon the  
other!

### Der Gärtner / The Gardener

Auf ihrem Leibrösslein,  
So weiss wie der Schnee,  
Die schönste Prinzessin  
Reit't durch die Allee.

Der weg, den das Rösslein  
Hintanzet so hold,  
Der Sand, den ich streute,  
Er blinket wie Gold.

On her favourite mount  
as white as snow,  
the fairest princess  
rides through the avenue.

The path where her steed  
so delightfully prances,  
the sand that I strewed,  
they sparkle like gold.

## Der Gärtner / The Gardener - continued

Du rosenfarbs Hütlein,  
Wohl auf und wohl ab,  
O wirf eine Feder  
Verstohlen herab!

Und willst du dagegen  
Eine Blüte von mir,  
Nimm tausend für eine,  
Nimm alle dafür!

Little pink hat,  
bobbing up, bobbing down,  
Oh, throw a feather  
secretly down!

If you, in return, want  
a flower from me,  
for one take a thousand,  
for one, take all!

## Nimmersatte Liebe / Never-sated Love

So ist die Lieb! So ist die Lieb!  
Mit Küssen nicht zu stillen:  
Wer ist der Tor und will ein Sieb  
Mit eitel Wasser füllen?  
Und schöpfst du an die tausend Jahr,

Und küssest ewig, ewig gar,  
Du tust ihr nie zu Willen.

Die Lieb, die Lieb hat alle Stund  
Neu wunderlich Gelüsten;  
Wir bissen uns die Lippen wund,  
Da wir uns heute küssten.  
Das Mädchen hielt in guter Ruh,  
Wie's Lämmlein unterm Messer;  
Ihr Auge bat: 'Nur immer zu!  
Je weher, desto besser!'

So ist die Lieb! und war auch so,  
Wie lang es Liebe gibt,  
Und anders war Herr Salomo,  
Der Weise, nicht verliebt.

Such is love! Such is love!  
Not to be allayed with kisses:  
is there a fool who would fill  
a sieve simply with water?  
Scoop water for near a thousand  
years,  
kiss for ever and a day,  
never will you do as love wishes.

Love, love has with each hour  
new, strange desires;  
we bit our lips until they hurt,  
when we kissed today.  
The maiden stayed quiet,  
like a lamb beneath the knife;  
her eyes beseeched, 'Keep at it,  
the more it hurts the better!'

Such is love, and ever was,  
as long as love's existed,  
and that wise man Solomon  
no differently did love.

## Auf einer Wanderung / On a Walk

In ein freundliches Städtchen  
tret ich ein,  
In den Strassen liegt roter  
Abendschein.  
Aus einem offenen Fenster eben,  
Über den reichsten Blumenflor  
  
Hinweg, hört man Goldglockentöne  
schweben,  
Und eine Stimme scheint ein  
Nachtigallenchor,  
Dass die Blüten beben,  
Dass die Lüfte leben,  
Dass in höherem Rot die Rosen  
leuchten vor.  
Lang hielt ich staunend,  
lustbekommen.  
Wie ich hinaus vors Tor gekommen,  
Ich weiss es wahrlich selber nicht.  
Ach hier, wie liegt die Welt so  
licht!  
Der Himmel wogt in purpurnem  
Gewühle,  
Rückwärts die Stadt in goldnem  
Rauch;  
Wie rauscht der Erlenbach, wie  
rauscht im Grund die Mühle!  
Ich bin wie trunken, irrgeführt--  
  
O Muse, du hast mein Herz berührt  
Mit einem Liebeshauch.

Into a pleasant little town  
I step,  
with streets bathed in evening  
light  
From an open window,  
across the most sumptuous  
show of flowers  
gold-clock chimes  
float,  
and *one* voice is a chorus of  
nightingales,  
so that the blooms tremble,  
breezes stir,  
and roses glow a heightened  
red.  
Long I halted, marvelling,  
oppressed by joy.  
How I made my way out of the town,  
I cannot, in truth, remember.  
Oh, how bright the world here!  
  
The sky--a purple, surging whirl,  
behind, the town--a golden  
haze.  
How the alder brook babbles, the  
valley mill roars!  
I am as if drunk, as if led  
astray--  
O Muse, you have touched my  
heart  
with a breath of love!

## Verborgenheit / Obscurity

Lass, o Welt, o lass mich sein!  
Locket nicht mit Liebesgaben,  
Lasst dies Herz alleine haben  
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,  
Es ist unbekanntes Wehe;  
Immerdar durch Tränen sehe  
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,  
Und die helle Freude zücket  
Durch die Schwere, so mich drückt  
Woniglich in meiner Brust.

Lass, o Welt, o lass mich sein!  
Locket nicht mit Liebesgaben,  
Lasst dies Herz alleine haben  
Seine Wonne, seine Pein!

Leave, O world, oh, leave me be!  
Tempt me not with gifts of love,  
leave this heart to have alone  
its bliss, its agony!

Why I grieve, I do not know,  
my grief is unknown grief,  
all the time I see through tears  
the sun's delightful light.

Often, scarce aware am I,  
pure joy flashes  
through the oppressing heaviness  
--flashes blissful in my heart.

Leave, O world, oh, leave me be!  
Tempt me not with gifts of love,  
leave this heart to have alone  
its bliss, its agony!

## PROGRAM NOTES

VOX BALAENAE (VOICE OF THE WHALE) (1971) -  
GEORGE CRUMB (b. 1929)

Vox Balaenae, for flute, cello and piano, is a dramatic, as well as musical, celebration of the elemental forces of nature throughout the ages of the earth. The work, inspired by recordings of the singing of hump-backed whales, is cast in three movements:

I. Vocalise (. . . for the beginning of time)

The movement is a cadenza for the flutist, who simultaneously plays and sings into his instrument, producing "an eerie, surreal timbre, not unlike the sounds of the humpbacked whale." The cadenza concludes with a parody of Strauss' Also Sprach Zarathustra.

VOX BALAENAE (VOICE OF THE WHALE) (1971) -  
GEORGE CRUMB (b. 1929) continued

II. Variations on Sea-Time

Sea-theme

Archeozoic (Var. I)

Proterozoic (Var. II)

Paleozoic (Var. III)

Mesozoic (Var. IV)

Cenozoic (Var. V)

The "Sea-Theme" is introduced by the cello (in harmonics), accompanied by chords on strummed piano strings. The succeeding variations, each representing a geological era, gradually increase in intensity to a climax in "Cenozoic", in which the emergence of man is symbolized by a restatement of the Zarathustra motif.

III. Sea-Nocturne (. . . for the end of time)

The finale, an elaboration of the "Sea-Theme", is set in the "luminous" tonality of B Major, accompanied by antique cymbals (played by cellist and flutist). The work concludes with a gradually diminishing series of repetitions of a 10-note figure, which eventually fades beyond the threshold of hearing.

Each of the performers wears a mask; according to the composer, "by effacing the sense of human projection, the masks are intended to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized)."

(Vernon Charter)

OCTET FOR WIND AND STRINGS IN F MAJOR, OP. 166 (1824) -  
FRANZ SCHUBERT (1797 - 1828)

Schubert composed his Octet in February 1824, near the beginning of a period during which he showed a real interest in the completion of large instrumental works. The Octet was commissioned by Count Ferdinand Troyer, chief steward to one of Beethoven's patrons, the Archduke Rudolph. Because the work shares so many external features with Beethoven's Septet, Op. 20, it is surmised that Troyer requested Schubert to follow the earlier work as a model. The only difference in scoring results from Schubert's having added a second violin to Beethoven's ensemble, which consisted of clarinet, bassoon, horn, violin, viola, cello, and double bass. The result, especially through Schubert's frequent writing for the violins in octaves, is that the later work sounds more "orchestral." Both works are composed in the six-movement form characteristic of the 18th-century divertimento, with two dance-like movements flanking a centrally located slow movement. Schubert even followed Beethoven in writing slow introductions to both the first and last movements, an unusual procedure.

Although it is easy to see that Schubert must have used Beethoven's Septet as a model, the works could never be mistaken for one another. Beethoven's work of 1799 is clearly a piece of 18th-century classicism and very strongly shows its divertimento roots. Schubert's work, although based on the divertimento model, is full of the 19th-century Romantic spirit, and the Romantic's concern for variety of color is in the forefront.

OCTET FOR WIND AND STRINGS IN F MAJOR, OP. 166 (1824) -  
FRANZ SCHUBERT (1797 - 1828) continued

The three wind instruments are used to create a richness of sound not commonly found in 18th-century music; they are given lyrical melodies as well as more brilliant passages. Troyer must have been especially happy with the wonderful clarinet part, for he played that instrument and took part in the first private performance of the work.

Although F seems to be clearly established as the work's central key by the opening sustained f's in the winds and double bass, the adagio introduction includes typical Schubertian movements away from that key. Almost immediately chromaticism in the strings causes some tonal confusion and A flat is established. Just when we feel ready for the return of F, D flat major suddenly enriches the harmonic spectrum. And when the music finally does return to the tonic, F, there is some vacillation between major and minor. These characteristic harmonic gestures are part of Schubert's romantic conception. The dotted rhythm of the introduction is important throughout the first movement and comes back in later movements, particularly in the scherzo.

The lyrical, pastoral second movement, an adagio in B flat major, opens with clarinet presenting the main melody. When the violin takes over, the clarinet continues to double in thirds. Near the end of the movement, the horn and bassoon engage in an imitative dialogue underneath the clarinet part.

The scherzo is forceful and "symphonic" in nature, with a contrasting lyric trio, principally for the

OCTET FOR WIND AND STRINGS IN F MAJOR, OP. 166 (1824) -  
FRANZ SCHUBERT (1797 - 1828) continued

string quartet.

The central slow movement, an Andante in C Major, is a set of variations on a theme taken from an opera Schubert had composed nine years earlier at the age of eighteen. In the seven variations, Schubert is less concerned with transforming the theme than he is with varying the color and instrumental setting. The fifth variation, in minor, is perhaps the most interesting.

The minuet opens with the dotted figure earlier heard in the opening movement's introduction. This figure is soon combined with a triplet figure that creates a lovely lilting effect. This simple tune is then given artistic interest through surprising harmonic shifts. The trio evokes the mood of the Viennese Ländler.

The F-minor slow introduction to the finale is jolting in its dramatic intensity. The tension subsides as the fast section begins, but in an unusual gesture, Schubert returns to the intense mood of the opening just before the brilliant rush to the end.

The first public performance of the work did not take place until after Schubert's death and the work was not published until 1853, and then in an incomplete version designed to fit the "standard" four-movement sonata plan. Eventually, through the enthusiasm of Sir George Grove, the work came to be known in its original form, which was published in 1889. This Octet is viewed as one of the outstanding pieces of chamber music for winds and strings from the 19th century.

(Michael T. Roeder)



*Marc Stocker (electric flute)*  
*Alfred Fisher (electric piano)*  
*Mark Eeles (electric cello)*

## **Intermission**

### **Octet for Wind and Strings in F, Op. 166 (1824)**

Franz Schubert  
(1797-1828)

Adagio — Allegro  
Adagio  
Allegro vivace  
Andante (Theme and Variations)  
Menuetto and Trio  
Andante molto — Allegro  
— Allegro Molto

*Norman Nelson and  
Siludette O'Connor (violins)*  
*Michael Bowie (viola)*  
*Colin Ryan (cello)*  
*Jan Urke (double bass)*  
*Dennis Prime (clarinet)*  
*William Harrison (bassoon)*  
*Kay McCallister (horn)*

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The Department of Music gratefully acknowledges the donations of time and talent by staff, students, and friends without which the Encounters series would not be possible.

The next program in the Encounters series will take place on Saturday, January 18, at 8:00 p.m. in Convocation Hall featuring works by Brahms, Schönberg and Bartok.

